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A SURVEY OF THE MUSIC OF NORWAY AND SWEDEN.
FOR THE PURPOSE OF SELECTING FOLK MUSIC
TO ENRICH AND SUPPLEMENT
THE NORTH CAROLINA SOCIAL STUDIES CURRICULUM
FOR FOURTH GRADE PUPILS

by

RUTH SIKES

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the Faculty of
The Consolidated University of North Carolina
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Approved by:

Grace Van Dyke More
Advisor

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CHAPTER I

INTRODUCTION

Origin of the Problem

One of the most significant achievements in elementary education - that is, in good programs of education - has been the enrichment of the experiences of children through an increase in the variety of activities afforded. The spirit of this change was symbolized in John Dewey's establishment of his experimental school in Chicago in 1898¹ Since that time modern educators have come to find distinct value in developing many school experiences which have to do with basic human needs and activities, and make an effort to include any materials, whatever the source, that may be related profitably to the center of interest.²

However, traditional methods of teaching the social studies still exist in many places. The result is a lack of interest, and failure on the part of pupils to gain those valuable insights which lead to the development of such desirable social traits, as independence, thinking, and cooperation. Often too, the social studies fail in their purpose

1. Hollis L. Caswell, Education in the Elementary School. New York: American Book Company, 1942. p. 4.

2. John A. Hacket and E. W. Jacobsen, Modern Practices in the Elementary School. New York: Ginn, 1943. p. 66.

because they are taught merely as a series of factual items.

Since the trend of modern education is from teacher-purpose to guided pupil-purpose, and from single text to source materials, there must be a change in the teaching and the types of materials used. "Good teachers are rapidly changing their methods, and their crying need today is where to find adequate supplementary materials."³

The social studies, which are a fusion of separate courses in geography, history, and civics, lend themselves very easily to integration because "the subjects overlap and each is needed to help interpret the other."⁴ As the New York City Board of Education states, "this integration makes for more purposeful unit study in the fourth grade. Here the pupils should begin to get a world-wide concept of communities, their likenesses and differences."⁵

One of the problems of this thesis is concerned with presenting these likenesses and differences to fourth grade children. The text book method makes too little provision for insight into the lives of the people who characterize a culture. This integration of geography, history, and civics into one subject, the social studies, desirable

3. Franklin H. McNutt, Evaluation and Improvement of Elementary Instruction. Class Lecture. Greensboro: Woman's College of the University of North Carolina, June, 1942.

4. New York City Board of Education, Course of Study and Syllabus in Geography for Elementary Grades. New York: The Board, 1928. p. 5.

5. Ibid., p. 1.

as it is, does not go far enough. Texts based on such content are limited and cannot give the desirable degree of insight into the culture of a people. More is needed than mere geography, history, and civics. Questions, like these naturally arise then, "What other sources may be used?" How may the North Carolina State Course of Study be supplemented to give pupils a more adequate basis for understanding other peoples?"

Such school authorities as Thaddeus Giddings, Charles Hofmann, Louis Mohler and John Dewey recognize the value of music as an excellent means for giving insight into the lives and cultures of various peoples. Giddings suggests the use of folk music in this respect:

...music affords an opportunity to arouse interest in a particular subject. Racial characteristics are more or less dependent upon climatic influences and the physical environment of mountains and rivers, of sea or plains; and these, in large measure, determine the trades, occupations, industries and mode of life of the people. Now if we desire to understand clearly any particular people, we must consider their national life; just as the characteristics of each nation are reflected in literature, so are they reflected, perhaps more clearly, in its music.

Obviously we are led to folk music for...in folk music and folk dance the racial trand is made evident... The music arouses interest in given localities and is of great value to the teaching of geography. It is even possible to combine drawing, music, and geography in map work; for many facts can be related to each other, and thus be better assimilated. As the pupils discover the home surroundings of many composers, learn something about differences of language of various peoples, they become familiar with the general geographical character of a country, which influences the thought and feeling, the whole nature, of the inhabitants. Many of these pieces have distinct geographical settings, and therefore, afford a real op-

portunity for this subject.⁶

The study of history can receive an impetus from music:

The history teacher will discover ultimately that certain facts in history will become vital to the pupil if they know something of the music of certain specific periods ... for every child likes music of some sort, and if the teacher can correlate history with something which the pupils enjoy, there will be growth and mental activity.⁷

In the course of activities in the social studies, the pupils become aware of the characteristics of the people of the countries which they study. The teacher correlates the music of these countries with the activities in process. Immediately the pupils become conscious of the fact that

...people of other countries include music in their daily lives just as we do. This idea brings about a closer inter-relationship between countries. Children of far away Asia or Africa seem good and companionable neighbors.⁸

Such authorities in the field of public school music as Louis Mohler and the authors of the Maryland Course of study are conscious of the fact that music reflects the influence of environment upon a people, and that a study of one will enrich the understanding of the other.

6. Thaddeus P. Giddings and others, Music Appreciation in the Schoolroom. Music Education Series. Boston: Ginn, 1926. p. 44-45.

7. Ibid., p. 45-46.

8. Charles Hofman, "Are You Exposing Your Pupils to Enough Good Music?" Etude Magazine, LXVI (June, 1943), 378.

As Mohler states:

Music represents the broader range of human experience, and the teaching of it from an appreciative basis necessarily involves an appreciation of life itself. Since music has developed from the life of the race, a full appreciation of it will include a correlation with the history of the race, its discoveries in the line of science and its expression in literature and the other arts.⁹

Therefore it can be seen that

...the music of any nation is a reflection of the life and ideals of its people for some of the most beautiful folk songs are directly due to geographical conditions, while others have been inspired by historical crises.¹⁰

Statement of the Problem

This thesis is a survey of the indigenous music of Norway and Sweden with view to the selection of folk and national songs appropriate for the enrichment of the North Carolina Social Studies curriculum for the fourth grade.

An adequate treatment of the theme requires the satisfactory solution of two definite subproblems. They are:

1. The development of an instrument for use in selecting appropriate songs.
2. The selections of songs which meet the standards set by the instrument.

9. Louis Mohler, Teaching Music from an Appreciative Basis. New York: Birchard, 1927. p. 17.

10. Baltimore, Maryland. Department of Education, Tentative Goals in Elementary School Music: Maryland Course of Study. Baltimore: The Board, 1929. p. 67.

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Scope of the Study

In this survey of the indigenous music of Norway and Sweden for the purpose of selecting songs to enrich the North Carolina social studies curriculum in the fourth grade, the study has been limited in the following manner:

1. To songs indigenous to Norway and Sweden.
2. To songs within the range of interest of fourth grade children.
3. To songs within the musical ability of fourth grade children.
4. To songs which contribute insight into the lives of the people of Norway and Sweden.

Because the survey has been limited to "indigenous songs", it would seem necessary to clarify the term "indigenous music" by calling attention to the definition of the term "indigenous", which Webster defines as "produced, growing or living naturally in a country or climate". Therefore, in this study indigenous songs are those that have been produced by natives living within the boundaries of the Scandinavian peninsula, which reflect the temperament of the people as well as the geographical background of this region.

A song may be indigenous yet be inappropriate for fourth grade children. For this reason, their interests must be considered. In the survey songs were chosen because of their beautiful melody and because the lyrics furnishing information reflecting Scandinavian traits were within the comprehension and appreciation of fourth grade children.

Songs were chosen which would direct the children's attention to the varying moods in music as expressive of the poetic content of the text.

From the beginning of the child's school experiences we desire to cultivate the musical feelings which almost every person possesses to a greater or lesser degree. We teach the pupils attractive songs in which the lyric verse finds expression in beautiful melody.¹¹

Also included in the selection were songs that contained appropriate texts and musical difficulty which fourth grade children could master. In addition, a few songs were chosen for listening songs. Although their musical structure was too difficult for children, these songs were ones which would appeal to children and at the same time illustrate the conditions and life of the people, and give them a better understanding of this geographical region.

Many occupational songs from Norway were selected which were not only interesting melodically, but contained texts within the comprehension of children of this grade level. Such songs were concerned with herdsmen and herd-girls, foresters, woodcutters, and fishermen, all of which are distinctly characteristic. Other songs treating the folklore, the lullabies, festivals, and holidays were chosen because it was thought that these would be of particular interest to this age group.

¹¹Giddings, op. cit., p. 25.

Also considered in the selection of these songs was the value of the song as an instrument for giving insight and appreciation into the lives of the people.

"It is a serious mistake," says Professor Dewey, to regard appreciation as if it were confined to such things as literature and pictures and music. Its scope is as comprehensive as the work of education itself." Hence all subjects may be taught not only for the sake of knowledge and skill, but also as a means to the appreciation of thought, motive, and action, or of the nature and industry, and the common pursuits of life.¹²

Through the use of song there is an opportunity, not only to arouse interest, but also to give insight into the social studies. Racial characteristics are more or less dependent upon climatic influences and the physical environment of mountains, rivers, sea or plains. These, in a large measure, determine the trades, occupations, industries, and mode of the life of a people. As stated in the Music Education Series: "... if we desire to understand clearly any particular people, we must consider their national life; just as the characteristics of each nation are reflected in its literature so are they reflected, perhaps more clearly, in its music."¹³

Obviously, folk music is a pathway leading to a better insight into Scandinavian life; for in the real folk song the racial trend is made evident. These songs, just as the stories of suites, plots of operas, and settings of

12. Ibid., p. 44.

13. Ibid.

oratorios, can arouse interest in this locality, and can be of great value in the teaching of the social studies. As the children discover the home surroundings, learn something about the difference of language of these people, and become familiar with the general geographical character of their country, which influences the thought and feeling of the inhabitants, every song will have some distinct racial or geographical setting and, therefore, should afford a real opportunity to arouse interest in this subject.

Educators have said:

The study of nationalism in music belongs to the upper grades or the junior high school, correlating with the more advanced work in geography. But its foundation should be laid in the lower grades when the children are interested in hearing the folk songs and the folk games of the children of other lands.¹⁴

Method Used

Search for Related Material

First a careful search was made for studies or researches which would be useful in the survey of the music in the construction of the instrument for evaluating the music to be used with fourth grade children in their social science studies.

14. Victor Talking Machine Company. Educational Department. Music Appreciation with the Victrola for Children. Camden, New Jersey: The Department, 1923. p. 9.

The search for related material showed no researches and little literature, which would be useful in this piece of work.

Survey of the Music

The examination of the literature was followed by a search for all possible sources of songs indigenous to Norway and Sweden. This included a survey of public school music texts used in the past and also at the present time in the North Carolina Public Schools; and also various collections of folk songs.

Construction of the Instrument of Selection

In order to satisfy the requirements set forth in the first subproblem: namely, the development of an instrument for use in selecting appropriate songs, the next consideration was the construction of a rating scale which would be used as the instrument of selection.

Before an effective instrument could be constructed, the following steps were taken:

1. An analysis was made of all folk songs of Norway and Sweden found in the texts used now or previously in the North Carolina public schools. The songs were analyzed in the following:

- a. Origin of songs - country or composer.
- b. Scandinavian life, as revealed by the songs.
- c. Melodic appeal to fourth grade children.
- d. Child interest in text.
- e. Musical difficulty.

2. A selection of typical songs for enrichment of the social studies was determined by:

- a. A rating scale
- b. Reference to an expert in the field of public school music.

3. A determination of children's interests was made through a survey of the literature on the subject.

4. Categories for the evaluation of these songs were developed. These were broken down into their several aspects. Each aspect was then given a rating of 0 to 3. The tentative instrument was then applied to a limited number of songs, after which it was submitted to a group of music and general education specialists for criticism and comment. Following the suggestions made by the consultants, the instrument was modified and in this form received the endorsement of the experts guiding the research.

Application of the Instrument

After the rating scale was completed, all songs which had been collected from the various sources and listed as possible material for use in the fourth grade's study of Norway and Sweden were evaluated in terms of the instrument.

To satisfy the requirement of the second subproblem - to determine what songs met the standards set up by the instrument - a selection of songs was made through the application of the (1) criteria for indigenous music; (2) criteria for appreciative powers which include: (a) interest, (b) theme, (c) vocal range and musical difficulty, (d) value in

giving insight into Scandinavian life.

Validation of the Instrument

Finally, for a limited test of the validity of the rating of the selected songs, the results of the evaluation were submitted to a competent expert and were used with children in the fourth grade.

CHAPTER II

THE INSTRUMENT OF SELECTION

Introduction

The construction of an instrument for use in the selection of songs to enrich the social studies involved certain considerations. There were important questions like the following which required satisfactory answers:

1. What is indigenous music?
2. What environmental factors of the Scandinavian region are reflected in the music?
3. What effect have historical and cultural backgrounds had upon the musical expression of this region?
4. What means can be used to determine the authenticity of the music selected?
5. What portion of this music is appropriate and interesting to children between the ages of nine and eleven years?
6. What are the sources and what is the volume of the material available for use?

Factors Determining the Selection

It was imperative that answers to the above questions be given in order to understand the factors used in the instrument of selection.

The Meaning of Indigenous Music

Indigenous music is the music produced within a par-

ticular geographical area by natives of that area. In this case, it is the music composed by native Norwegians and Swedes which exhibits certain characteristics that set it apart from music of other geographical areas.

It is generally recognized that "people of every clime and nation have expressed their characteristic emotional traits, their geographical environment, and occupational activities through music in game, dance, and song."¹⁵ This being true, the songs indigenous to the region and cultural background are those reflecting geographical factors, historical and racial traits, or the temperament of the people.

Environmental Factors Reflected in the Music

Perhaps the most frequent characteristic portrayed in the music of the Scandinavian countries is the influence of two geographic factors - the sea and the rugged mountains. Many of the songs examined reflect these features through rhythmic pattern and tonal structure as well as in the text. For example, in the sailor songs the rhythm of the waves, the rocking of the boats, the howling of the icy winds and storms are portrayed through the rhythmic pattern of the song.

15. Victor Talking Machine Company. Educational Department. Music Appreciation with the Victrola for Children. Camden, New Jersey: The Department, 1923. p. 162.

In like manner many Norwegian songs follow, in melodic structure, a pattern similar to the mountainous terrain of the country. This effect is achieved through the constant rising and falling of the tones, which often results in a type of musical expression similar to the yodel.

Other geographic features, such as the deep forests and sunny meadows, have given inspiration for melody. Here again the theme of a song is employed to portray these features - the weird, mysterious, and melancholy minor mode describes the deep forests; while in direct contrast, a bright and happy theme, thrilling and exhilarating to the listener, reflects the sunny meadows and hillsides.

The minor mode is used also to describe climatic factors. This mode creates a feeling of the loneliness of long, cold winters and reflects the spirit of subdued melancholy, of mystery, and trembling unrest that is usually associated with the region. In contrast, the major mode, often in lilting folk-dance style, is employed to express the feeling of joyousness that comes with the return of spring and summer.

Historical and Cultural Factors Reflected in the Music

Closely related in importance to the reflection of geographical factors is the reflection in song of the historical and cultural background of the two countries. In this connection many traditional and legendary songs are

found which relate the heroic deeds of the Norsemen. The abundance of music with historical themes can be more readily understood when one realizes that Norway and Sweden lie in a region which has one of the oldest civilizations of the world. Bards of these northern lands have preserved through many centuries myths and sagas for which musical themes have been woven and handed down from generation to generation.

Epic legends also portray the racial traits and the temperament of the people, and the folk music reveals such qualities of character as: physical courage, love of beauty (nurtured by vivid contrasts in environment), cooperation and interdependence (the result of the constant struggle of the people with the harsh climate), and respect for the individual.

This shows that the songs which give an insight into the lives of the people are the result of spontaneous expression of feelings and emotions of either an individual, or a group. Often the music is vivid and direct in its dramatic feeling, and is peculiarly touching because of its simplicity and naivete. It possesses the tender appeal of childhood and the simple dignity of maturity. Because it comes spontaneously from the hearts of the people and has not been altered by any conventional art, nothing irrelevant or false is included in its construction. Again because the songs represent the customs of the people in their work and play, their expressions of joy and sorrow, and often certain

definite racial characteristics, they are of greatest importance in giving better insight into the lives of the people. This helps to create in children a lasting interest in the people and also in their country.

Authenticity of the Music Selected

In selecting indigenous music to be used for the enrichment of the study of the Scandinavian countries, it was imperative that the music be authentic, and that it present no distorted or inaccurate conception of this world region.

To make sure that each song gave an accurate concept, the survey included only accepted Scandinavian folk tunes or adaptations from the original.

The songs selected were those appearing in song collections or texts compiled by internationally recognized authorities. The compilers have obtained the songs for such collections either through direct contact with natives of the region, or from collections of the folk music which for centuries have been accepted as authentic.

The authenticity was further established through the use of school music texts accepted as authentic by experts in the field of public school music.

Children's Interests Involved in the Selection

The next problem was to select songs of interest to fourth grade children. In the past, children's interests

have been given little consideration in making the selection of songs for texts but, now, as Witty and Kopel say, "The school of interests considers what a pupil likes or admires, or wishes to become, and gives him adjusted ... material which will serve these interests."¹⁶ When children's interests are considered, it is possible to provide an incentive for learning music of intrinsic value, and at the same time make the study of a world region more meaningful to them.

Always keeping the child's point of view in mind, the songs selected for this study were those grouped around the child's life - songs of home - including family pets, friends and relatives; songs of community life; songs of nature - including birds, bees, and animal friends; songs of the seasons; songs of special days, as holidays and festivals; songs of adventure, fanciful tales and make believe; and last, songs of nonsense and fun, and game or action songs.

Survey of the Musical Literature

Method of Procedure

It was necessary to make a survey of the musical literature in order to construct an instrument for the selection of songs to enrich the social studies; then to index

¹⁶.Paul Witty and David Kopel, Reading and the Educative Process. New York: Ginn, 1939. Foreword, p. IX.

the songs selected, according to their appeal to the various interests of children, and at last from the findings, compile a comprehensive list of folk songs of Norway and Sweden.

Sources included. - The survey included an examination of all school music and collections of folk songs in the following libraries:

The library of the Woman's College of the University of North Carolina.

The libraries of the various Greensboro Public Schools.

The personal library of the music supervisor of the Greensboro Public Schools.

The personal library of the supervisor of music in the Department of Music of Woman's College of the University of North Carolina.

Collections of songs consulted. - From the collections in the above libraries the following collections of songs were found and consulted: New Music Horizons; One - Book Course of the Music Hour Series; Music Hour Series, Book Two; Music Hour Series, Book Three; Music Hour Series, Book Four; Music Hour Series, Guide for Fifth Book; Music Highways and Byways; Music of Many Lands and Peoples; Our First Music; Merry Music; Our Songs; We Sing; Music Everywhere; American Singer, Book Four; American Singer, Book Five; Listen and Sing; Tuning Up; Rhythm and Rime; Songs

of Many Lands; Blending Voices; Tunes and Harmonies; Singing Days; Sing a Song; My First Song Book; Rhythm Songs; Art Songs - Part Songs; Universal School Music, Book Two; Universal School Music, Book Three; Adventures in Music; Songs of Childhood; Juvenile Music; Hollis Dann, Book Three; Hollis Dann, Book Five; Hollis Dann Assembly Songs for School and College; Hollis Dann Teacher's Manual for Grades One, Two, and Three; Progressive Music Basal of Intermediate and Grammar Grades - Book II; Progressive Series, Book Three; Progressive Series, Book Four; Lyric Music First Reader; Lyric Music, Second Reader; Lyric Music, Third Reader; A Child's Book of Songs; Second Book of Songs; Manual to Child's Book of Songs by Foresman; Growing Up with Music; Songs of Sweden and Finland; Songs of Norway and Denmark; Congdon Music Reader, Number Three; New Educational Series, First Reader; Silver Book of Songs for the Grades; Repertoire - Songs for Women; Girl Scout Handbook; Treasure Chest of World Wide Songs; Let Melody Flow; Song Year-Book for Intermediate Grades; Song Time; Lullabies of Many Lands; Folk Songs of Many Lands; A Treasury of the World's Finest Folk Music; Collection of Noels; Worship Songs; High School Book of Songs; and Swedish: Song Games.

Compilation of the list of Scandinavian songs. - All songs whose source was Norway and Sweden, were carefully examined and a list compiled in the following manner:

1. A card was made for each song text and song collection.

2. On these cards were listed the titles of all the songs found in each text with the following information concerning each: (1) the title of the song, (2) the author - or translator, (3) the source, that is, Norway or Sweden.

As was expected, some songs were found in only one text or collection, while others appeared in from two to five texts or collections.

Forty-five sources were consulted and the final list obtained from the survey consisted of two hundred seventy-four songs.

Results of the survey. - As a result of this study, the survey indicated that there is an unlimited amount of material available for use in the study of Norway and Sweden as a part of fourth grade social studies. It also showed the need for the organization of the material to make it of practical use to classroom teachers. Because of limited time and crowded curriculum it is almost impossible for the average teacher to avail herself of helpful materials other than those at hand.

Construction of the Rating Scale

Following the survey of the musical literature, a rating scale was constructed to make possible a more detailed study of each song, and to aid in the final selection of songs which could be recommended for use.

Bases of Selection

Each song discovered was entered on the rating sheet to be judged and scored for its interest to fourth grade children; also, for its authenticity, its reflection of characteristic traits, its musical difficulty, the content of its text, and its rhythmic expression.

Method of Selection

Each song listed was judged by the rating scale for the following aspects:

Interest:

1. Does the song reveal home and community activities which would appeal to fourth grade children?
2. Does the song describe national holiday events which would lend color and pageantry to the lives of these people?
3. Does the song reveal occupational activities that give a better understanding of the life of these people?
4. Does the song have emotional appeal?

Each of the questions involved was given a rating of 0-3 depending on the degree of appropriateness as signified by the rating sheet.

Authenticity:

1. Does the song portray the physical setting of this region?
2. Does the song portray customs and social settings true to this region?

Scandinavian traits:

1. Does the song portray physical courage?
2. Does the song reflect the Scandinavian sense of beauty?
3. Does the song reflect cooperation and interdependence of these people?
4. Does the song reveal Scandinavian respect for the individual?

Musical difficulty:

1. Does the range of the tones in the song fall between E, above middle C, to G?
2. Does the tone structure appear simple enough for fourth grade children to master?
3. Does the tempo present any difficulties?
4. Does the theory seem simple enough?

Rhythmic expression:

1. Are there any rhythmic difficulties that would detract from the child's interest and mastery of the song?
2. Are the moods of joy and sorrow reflected in the rhythm of the song?

Content of the text:

1. Is the text authentic? Is it direct from the Scandinavian, an adaptation, or a translation from the original language?
2. Is the verse simple enough for fourth grade children?
3. Is the mood of the song vividly portrayed?

Expert approval:

1. Is the source of the literature acceptable to the critics?

After each song was listed on the above rating sheet and scored for each subdivision, the rating sheets were submitted to Miss Grace Van Dyke Moore, Supervisor of Public School Music, Department of Music of the Woman's College of the University of North Carolina. Miss Moore rechecked each song and gave as a final score a rating of 0-4.

The validity of the ratings, as shown by the instrument or rating sheet, was accepted or rejected according to the judgment of a college professor of music, a public school music supervisor, three fourth grade teachers in a city school, and an expert in elementary education, all of whom were familiar with the types of songs suitable for the enrichment of the social studies for fourth grade children.

Songs, whose melodies were too simple, or not particularly pleasing, were given a rating of 0. Songs whose melodies were pleasing but whose text had no bearing on Norway or Sweden (for example, a Swedish tune the text of which was concerned with the American Flag, baseball, or some theme entirely unrelated to Swedish life) were rated 0.

Songs, whose text portrayed Norwegian and Swedish life, but whose melodies were too difficult in theory and vocal range were rated from 0 to 2. Songs rating a 2 in this range were rated from 0 to 2. Songs rating a 2 in this category were recommended and classified for an adult soloist to sing to the children for appreciation.

Songs too difficult to read from sight, yet whose melodies were pleasing and the text appropriate were classi-

fied for rote singing. In the final classification the songs were placed in three groups, namely: (1) reading songs, (2) rote songs, and (3) listening songs.

Songs with a rating of 3 or 4 were considered most desirable for use. However, it was noted that songs rating as low as 2 might be of great value if used for listening.

Classification of Songs

Songs meeting the standards set up by the instrument were listed and then arranged alphabetically in the following indexes:

1. Song Series.
2. Title Index.
3. Subject Index - under the following headings:

Adventure and Bravery
 Dancing
 Evening
 Fanciful Tale
 Friendly Beasts and Birds
 Fun and Nonsense
 Games and Sports
 Guidance and Family
 History and Legend
 Love of Country
 Marching
 Morning
 Nature
 Flowers
 Trees
 Water, Wind and Weather

Occupation
 Patriotism
 Sea, Earth and Sky
 Seasons
 Autumn
 Winter
 Spring
 Summer

Sentiment
Slumber
Social Relations
Special Days
 Birthdays
 Christmas

Indexes

As availability is of prime importance, all songs which met the standards set by the instrument, were indexed to facilitate their use. There are three indexes.

The first is an alphabetical list of all song collections consulted in the survey giving for each the name of the series, the publisher, publisher's address, and each title in the series.

The second index is an alphabetical list by title of all songs collected in the survey, giving for each entry the following information: (1) title; (2) nationality, indicated by the symbol (N) for Norway and (S) for Sweden; and (3) the source.

The third index is an alphabetical subject list of all songs collected in the survey designed to aid in the selection of songs appropriate for use in the various phases of the study of Norway and Sweden.

SONG SERIES

The American Singer

American Book Company, 88 Lexington Ave., New York, 1941.

Book 4

Book 5

The Congdon Music Reader

C. H. Congdon Educational Publications and Equipment,
New York, 1922.

Number Three (enlarged edition)

Folk Songs of Many Lands

The Woman's Press, New York, 1922.

Foresman Book of Songs

American Book Company, 88 Lexington Ave., New York, 1930.

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Girl Scouts, Incorporated, 570 Lexington Ave., New York, 1929.

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American Book Company, 88 Lexington Ave., New York, 1928.

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Book Three

Fifth Year Music

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Let Music Flow

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Harper and Brothers, Artists and Writer's Guild,
49 E. 33rd St., New York, 1941.

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Scott Foresman and Company, 114-120 E. 23rd St., New York, 1912.

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Ginn and Company, 70 Fifth Ave., New York, 1931.

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Silver Burdett and Company, Everett Bldg., 45 E. 17th St., New York, 1932.

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T. Fitzsimmons, Chicago, 1932.

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Tunes and Harmonies

Singing Days

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Clayton F. Summy Company, Chicago, 1929.

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Spring Dances (Instrumental) (N)(3)

Spring Song (or Weave the Flax) (S)(3)

Spring Song (S)(3)

Today is the First of May (S)(4)

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Music Hour Series: Music

Highways and Byways..... 8

World of Music Series:

Blending Voices..... 149

Growing Up with Music:

Songs of Norway and Denmark..... 27

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Growing Up with Music:

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CHAPTER III

APPLICATION OF THE CRITERIA

Introduction

This chapter is concerned with the actual evaluation of each song. As previously mentioned, each song was rated as to its authenticity, its interest to children, its reflection of traits typical of this world region, its musical difficulty, its useful and meaningful content of text, its rhythmic expression, and finally, for its approval by educational and musical experts.

In reading the scale, the reader will note that the numerical figure found under each subheading indicates the approximate degree of appropriateness for use in enriching the study of these Scandinavian countries.

A rating of 1 indicates that the song is of little value for study; a rating of 2 means the song is fairly useful; a 3 indicates that the song is most useful; and, a rating of 4 for a few songs indicates that these are of outstanding merit as material for enrichment and appreciation.

There are a few songs with a rating as low as 2 which are of great value if sung by an adult to the children. Songs of this type are indicated with an asterisk (*).

Song Rating Sheet

Title and Source of Song	Interest			Authenticity		Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l. Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc. in Rhythm	Musical Authority
<u>The American Song</u>																					
1 Bird Dreams, Bk. 4				3	3	3		3			3	3	3	3	3	3	3	3	3	3	3
2 Father Noah, Bk. 4	3			3	3	3		3			3	3	3	3	3	3	3	3	3	3	3
3 Happy Birthday, Bk. 4	3	1		3	3	3		3		3	3	3	3	3	3	3	3	3	3	3	3
4 Nick and Nock, A, Bk. 4	3	3		3	3	3		3			3	3	3	1	3	3	3	3	3	3	3
5 Norwegian Summer, Bk. 5	3		3	3	3	3	3	3			3	3	3	3	3	3	3	3	3	3	3
6 Spinning Song, Bk. 4	3		3	3	3	3		3			2	3	2	2	3	3	3	3	3	3	3
<u>The Congdon Music Reader</u>																					
7 June Flower Dance, No. 3		3		3	3	2		3			3	3	3	3	3	3	3	3	1	1	0
8 Weaving, No. 3	3	3	3	3	3	2		3			3	3	3	3	3	2	2	3	3	3	2
<u>Folk Songs of Many Lands</u>																					
9 Ah, Ola, Ola					3	3		3		3	3				3	1					0
10 Apple Orchard	3			3	3	2		3			3	3	2	2	3	2	2	3			0
11 As the Star					3	3		3		3	3				3	3					0
12 By Daytime at My Work	2				3	3	1	3			3	2	1		3	3					1
13 Christmas Polka	3	3		3	3	3		3			3	3	1	1	3	3	3	3	1	3	2
14 Dalecarlian Maiden's Song					3	2				3	3	3			3						0
15 I Laid Me Down So Softly					3	3		3		3	3	1		1	3	1					0
16 I Heard the Gull				3	3	3		3							3	3	1	1			1
17 In Kraakalund				3	3	3		3			3	3	3	3	3	1		1			2
18 I See You Through the Window					3	3					3	3	2	1	3	2					2
19 Modern Syngner (Mother Songs)				1	3	3		3			1				3						0

Song Rating Sheet																			
Title and Source of Song	Interest				Authenticity		Traits					Music Difficulty				Content of Text			
	Home and Community	Nat'l. Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty
20 Mountain Captive, The	2			1	3	3	3	3		3	3	3	2	2	3	1	1		
21 Neckan's Polka				1	3	3	3	3		3	1				3	3	3	3	
22 O Crystal the Finest					3	3		3			1				3				
23 O Fetch the Water	2		3	2	3	3		3		3	3	3	1	1	3	1	1	1	
24 Paul on the Hill	3		3	3	3	3	3	3			3	3	2	3	3	3	3	3	
25 Purple Gold Ribbon, The	3	3		2	3	3	3	3		3	3	3	3	3	3	3	3	3	3
26 Rotnam's Knot				3	3	3	1	3			3	3	3	3	3	1	1		
Foreman Book of Songs																			
27 Careless Pauli, Child's Bk. of Songs	3			3	3	3					3	3	3	3	3	3	3	3	
28 Cradle Song, 2nd Bk. of Songs	3			3	3	3		3			3	3	3	3	3	3	3	3	
29 Down the Lane, Child's Bk. of Songs	1			3	3			3			3	1			3				
30 Grandmother's Minuet, 2nd Bk.					3						3				3			3	
31 Halloween, 2nd Bk.											3	3	3	3					3
32 Robin, The, Manual					3			3			3				3				3
33 Sleeping Princess, Child's Bk. of Songs				3	3			3			3	3	3	3	3	1			2
34 Spring Song, 2nd Bk.	3	3		3	3	3		3			3	3	3	3	3	1	1	2	3
35 Swedish Lullaby, Manual	3			3	3			3			3	3	3	3	3	1	1	1	2
36 To the Gay Village Green, 2nd Bk.	3	3		3	3	2		3			3	3	2	2	3	2	2	2	3

Song Rating Sheet

Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l. Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc. in Rhythm	Musical Authority	
37. Who'll Come to the Fair, Manual		3		3	3		3				3	3	3	3	3	1	1	1			1	
Foreman, Higher Book of Songs																						
38. March of the Dalesmen		3			3	3	3	3			3	1			3						0	
Growing up with Music - Songs of Norway and Denmark																						
39. Ballad of Olaf Trygvesson, The		3			3	3	3	3		3					3	1	1	1	1	1	1	
40. Cowkeeper's Song, The	3		3	3	3	3	3	3	3		3	3	3	3	3	3	3	3	2	3	3	
41. Evening Song for Blakken	3		3	3	3	3	3	3			3	3	3	3	3	3	3	3			1	
42. Goatkeeper's Song, The	3		3	3	3	3	3	3	3		3	3	3	3	3	3	3	3			3	
43. Halling	3	3		3	3	3	3	3	3	3											2	
44. Iceland	3	3		3	3	3	3	3			3	3	1	1	3	3	3	3			1	
45. King Ring's Drapa	3	3		3	3	3	3	3		3	3	3			3	3	3	3			3	
46. Old Woman with a Cane	3		3	3	3	3	3	3			3	3	1	1	3	3	3	3			3	
47. Paul on the Hillside	3		3	3	3	3	3	3			3	3	3	3	3	3	3	3	3	3	3	
48. Springdars		3		3	3	3	3	3		3					3				3	3	3	
49. Viking Code	3	3		3	3	3	3	3	3		3	3	1	1	3	3	3	3	3	3	3	
Growing up with Music - Songs of Sweden and Finland																						
50. Boom - Fa - da - ra - la	3	3		3	3	3		3	3		3	3			3				3		2	
51. Captive Mountain Maid, The	2			2	3	3					3	3	2	2	3	3	1	3			3	
52. Contentment	3			3	3	3									3						2	

Song Rating Sheet

Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Texture	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc. in Rhythm	Musical Authority	
53 Farewell					3	3		3							3						1	
54 Here in the Deep Forest																						
55 King Charles XII																						
56 May Song, A	3	3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	3	
57 Neckan's Serenade				3	3	3		3			3	3	3	3	3	1	1	1	1	1	2	
58 Per Spelmann (Peter, the Player)	3			3	3	3		3			3	3	3	3	3	3	3	3	3	3	3	
59 Spring Song		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	3	
60 Student Marching Song		3		1	3	3		3			3				3	3	3	3	3	3	1	
61 Varmeland Girl Scout Song Book	3	3		3	3	3	3	3	3	3	3				3						3	
62 Gently the Breeze				1	3			3			3	3	1	1	3	2	1	2			2	
63 Ledges Troop Song	2			2	3			3			3	2	1	1	3	1	1	1			1	
Hollis Dann Music Course																						
64 Our Native Land, B.C.	3	3		3	3	3	3	3	3	3	3	1	1	1	3	1	1	2	3	3	2	
65 In the Farmyard, 5m V. B.	3			3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
66 In Sweden, 5m V. B.				3	3	2		3			3	3	2	2	3	3	2	2			3	
67 Lost Song, The, 5m V. B.					3			3			3	3	3	2	3	1			3		2	
68 Swedish Peasant Wedding March, The, Assembly Songs for Sen and Cottage				3	3	2		3			3	1	1	1	3	1			1	3	6	

Song Rating Sheet																							
Title and Source of Song		Interest				Authenticity		Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
		Home and Community	Nat'l. Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc. in Rhythm	Musical Authority	
<u>Keep on Singing</u>																							
69 Spring Breezes, Let Melody Flow					2	3	2		3			3	1	1	1	3	3	1	2			2	
70. Through the Window, Let Melody Flow					1	3	2		3			3	2	2	2	3	2				1		
<u>Lullabies of Many Land</u>																							
71. Norwegian Lullaby <u>Lyric Music Series</u>		3			3	3	3		3			3	3	3	3	3	3	3			1		
72. Back to Norway, 3rd Reader				3	3	3	3	3			3					3					2		
73 Christmas Cradle Song 1st. Reader		3	3		3	3	3		3			3	3	3	3	3	3	3	3	3	3		
74 Cow, The, 1st. Reader						3						3									0		
75 Fairy Ring, The, 3rd Reader					3	3			3						3						1		
76. House Cleaning, 1st Reader		3		3	3	3	3		3			3				3					1		
77. Let us be a Band, 1st Reader		3			3	3	3		3	3		3				3					1		
78 Norwegian Fishing Song 1st. Reader		3		3	3	3	3	3	3	3		3	3	1	1	3	3	3	3		3		
79. Olaf, the Wanderer, 3rd. Reader					3	3	3	3			2	3	2			3					2		
80. Six Months Night and Six Months Day, 1st. Reader		3			3	3	3		3			3	3	3	3	3	3	3			3		

Song Rating Sheet																		
Title and Source of Song	Interest			Authenticity		Traits				Music Difficulty				Content of Text				Expert Approval
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty
61 Storm, 2nd Reader	3		3	3	2	3		3		3	2	3	1	3				2
62 Wet Fences, 3rd Reader				3	3					3	2	1	1	3				1
83 Wind Fairies, 1st Reader				3	3		3			3				3				2
Music Education Series																		
94 Coasting, Adventures in Music		3		3	4	2		3		3	3	3	3	3	3	3	3	3
85 Good Morning, Adventures in Music				1	3					3	1	1	1	3	1	1	1	0
86 To My Mother, Adventures in Music	3			3	3		3		3	3	3	3	2	3	3	3	3	3
87 To the Mountains, Songs of Childhood			3	3	3		3			3	3	1	1	3	3	3	1	3
88 To Norway, Elementary Music	3	3		3	3	2		3	3	3	3	3	3	3	3	3	3	3
89 Sweden, Juvenile Music	3			3	3		3			3	3	3	3	3	3	3	3	3
Music Hour Series																		
90 Autumn Color, Bk II					3		3			3	3	3	3	3				3
91 Buxom Lassies, Music Highways and Byways		3		3	3		3			3	3	2	2	3	3	3	2	4
92 Choose Your Partner, Bk I		2		3	3	2		3		3	3	3	3	3	3	3	3	3
93 I Love Thee, Music of Many Lands				3	3		3							3				0

Song Rating Sheets																					
Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text			Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of tone	Tone structure	Time	Theory	Authenticity	Simple verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc. in Rhythm	Musical Authority
94. Magic, Bk III					3			3			3				3						1
95. My Homeland, Music Highways and Byways	3			3	3	3		3			3				3	2	2	3	1	3	3
96. Neptune, Music Highways and Byways	3			3	3	3		3			3	3	3	3	3	3	3	3	3	3	4
97. Norwegian Song, Bk IV	3			3	3	3		3			3	3	3	1	3	1	1	3	2	3	3
98. Over the Heather, Bk III		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4
99. Primrose, The, Guide for 5th Bk.				3	3			3			3		2		3	1	1	3	1	1	1
100. Ring Around Game, Bk II	3	3		3	3	2		3			3	3	3	3	3	3	3	3	3	3	4
101. Spring, Music Highways and Byways	3	3		3	3	3		3			3	1	1		3	3	3	3		3	3
102. Toboggan Slide, Bk II	3			3	3	2		3			3	3	3	3	3	3	3	3	3	3	4
103. Tree-Maker, The, Bk IV	3			3	3			3			3	3	3	3	3	3	1	2	3	3	1
104. Watchman's, The, Bk IV	3		3	3	3	1	3	3	3		3	3	1	1	3	3	2		1	3	1
105. When I Was Seventeen, Music of Many Lands				3	3	3		3			3				3						0
New Educational Music Series																					
106. Cold the Winds, 1st Reader				2	3			3			3				3						0
New Music Horizons																					
107. Christmas Tree, The, Bk 4	3	3		3	3	3		3			3	3	2	3	3	3	3	3	1	3	4

Song Rating Sheet																		
Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text			
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood
108 Pine Tree Song, Bk 4	3			3	3	2		3			3	3	2	3	3	3	3	3
109 Ring Game, Bk 4	3	1		3	3	3		3			3	3	3	3	3	3	3	3
<u>New Universal School Music Series</u>																		
110 Autumn Leaves, My 1st Song Bk				2	3			3			3	3	3	3	3	1	1	1
111 Heave Ho!, Rhythm Song			3	3	3		3	3			3	2	3	3	3	3	3	3
112 Peasant Song, Rhythm Songs	3	3		3	3	3		3			3	3	1	1	3	3	3	3
<u>Collection of Noels</u>																		
113 Star in the East, The Progressive Series	3	3		3	3	3		3			3	3	3	2	3	3	3	3
114 Barcarolle, Bk 3	3			3	3	3		3			3				3			
115 Distant Sweden, Bk 3	3			3	3	2		3			1	1			3	3	3	3
116 Ebb and Flow, Bk 4				3	3	2		3			3	3	1		3	1		
117 Farmyard, The Teachers Manual	3			3	3						3	3	3	3	3	3	3	3
118 Fountain and the Bird, The, Bk 3				3	3			3			3				3			
119 In the Sleigh, Manual for Grades 1, 2 and 3	3			1	3			3			3				3			
120 In Ocean Cave, Bk 3	3			3	3			3			3				3			

Song Rating Sheet																						
Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l. Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependent	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc. in Rhythm	Musical Authority	
121 In wooden Shoes, Teacher's Manual	3			3	3	1		3			3	3	3	3	3				3		0	
122 Maypole Dance, The, Teacher's Manual	3	3		3	3	2		3			3	3	3	3	3	3	3	3	3	3		
123 Milking Time, Bk. 3	3		3	3	3	3		3			3	3	3	3	3	3	3	3	3	4		
124 Mother Dear, Bk. 3	3			3		3		3		3	3				3	-				1		
125 O Mighty Land, Bk. 4					3										3					0		
126 On the Ling Ho!, Bk. 3	3			3	3	3		3			3	3	2	1	3	3				2		
127 Orioles Nest, The, Teacher Manual																						
128 Summer's Done, Bk. 3				3	3			3			3				3					2		
129 Skylark, The, Manual for Grades 1, 2 and 3.				1	3			3			3				3					0		
130 Woodland Lessons, Manual for Grades 1, 2 and 3.	1			3	3			3			3				3					1		
131 Yea and Nay, Bk. 3	3			3	3	3		3			3				3					2		
132 Last Night the Nightingale Wake Me, Bk. 1.					3	3														0		
133 To Spring, Bk. 1 The Silver Book					3	2		3												0		
134 On Land and Sea				2	3	2		3			3	3	1	1	3	2	1	1			3	

Song Rating Sheet																						
Title and Source of Song	Interest				Authenticity		Traits :				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Note	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc in Rhythm	Musical Authority	
A Singing School																						
135 All in a Circle, We Sing	3	3		3	3	3		3			3	3	3	2	3	3	3	3	3	3	3	
136 April Morning, An, Merry Music	3				3			3			3				3						0	
137 Ball Game, Merry Music	3				3																0	
138 Cat and the Catboat, The, Music Everywhere	1			3	3	3					3				3						0	
139 Changing Partners, Our 1st. Music		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	1	
140 Christmas Polka, Our 1st Music	3	3		3	3	3									3				3		3	
141 Come Dance, Our 1st Music				3	3			3			3				3				3	3	2	
142 Cradle Song, Our Songs	3			3	3	3		3			3	3	3		3	3	3	3	3	3	3	
143 Echo Song, Merry Music				3	3			3			3			2	3	3	3	3	1	2	1	
144 Garden Sleeps, The, We Sing	3			3	3			3			3	3	3	3	3				3	3	2	
145 James, the Brave, Our Songs				3	3		3				3	3	3	3	3	1	1	1	3	3	0	
146 Mother Dear, Music Everywhere	3			3		3			3		3	3	3	3	3		2		3	3	2	
147 Northman, The, We Sing	3		3	3	3	3	3	3	3		3	3	3	3	3	3	3	3	3	3	3	
148 Pines in the Woods, Music Everywhere				3	3			3			3	3	3	3	3	2	1	2	3	3	0	
149 Seven Step, We Sing	3	3		3	3		3				3	3	3	2	3	3	3	3	3	3	3	

Song Rating Sheet

Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l. Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc. in Rhythm	Musical Authority	
150. Sinclair Bold, Music Everywhere	1			3	3	3	3		3	3	3	3	3	3	3	2	1	3	3	3	2	
151. Sleep Song, Merry Music	1			1	1	3					3	3	3	3	3	1	2	1	3	3	0	
152. Sleeping Princess, Merry Music				3	3	3		3			3	3	3	3	3	3	3	3	3	3	3	
153. Stately Dance, A, Our Songs	1			2		3		3		3	3	3	3	3	3	3	2	1	3	3	2	
154. Tantal, We Sing Song Time	3	3		3	3			3			3	3	3	1	3	3	3	3	1	3	3	
155. Maiden and I				1	3	2		3			3	3			3				2	3	0	
156. Spring Breezes Song Year Book				3	3	2		3			3	2	1		3	2		2	3	2	1	
157. Good Morning				1	3			3			3										0	
158. Music of the Cold Song of Freedom				1	3		1	2							3						0	
159. Day After Day	3				3	2		3			3	3			3						0	
160. Värmland Swedish Song Games		3		1	3	3		3			3	3	2	2	3	1					3	
161. Alone I Wander	3			1	3	3		3			3	3	1	1	3	1	1	3	1	3	3	
162. A Lily White and Fair	3			1	3	3		3			3	3	3	3	3	3	3	3	3	3	3	
163. Briar Rose				3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
164. Brownie Polka	3			3	3	3		3			3	3	1	1	3	3	3	3	1	3	4	

Song Rating Sheet																					
Title and Source of Song	Interest				Authenticity	Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal		Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood		Rhythmic Difficulty
165 By Stream and Leafy Dale	3			2	3	3		3			3	3	1	1	3	2	1	1	3	3	4
166 Come, Ship with Me	3			3	3	3		3			3	3	3	3	3	1	1	1	3	3	3
167 Counting Game	3			2	3	3		3			3	3	3	3	3	1	1	1	3	3	2
168 Fairy Maidens	3			3	3	3		3			3	3	3	3	3	3	3	3	3	3	4
169 Fairy Play, The	3			3	3	3		3			3	3	1	1	3	3	3	3	3	3	3
170 Farmer and the Honeysuckle wife, The	3			3	3	3		3			3	3	3	3	3	3	3	3	3	3	4
171 Fiddler, The	3			3	3	3		3			3	3	1	1	3	3	3	3	3	3	4
172 Fire is Burning, The	3			3	3	3		3			3	1	1	1	3	2	2	3	3	3	3
173 Fox and Geese	3			2	3	3		3			3	3	3	3	3	1	1	1	1	1	2
174 Good Day, My Rosa	3			2	3	3		3			3	3	3	3	3	2	1	1	3	3	4
175 Gustov's Skool	3			3	3	3		3			3	3	1	1	3	3	3	3	3	3	4
176 Hey, Thumbs Up	3			2	3	3		3			3	2			3	1	1	1	3	3	3
177 Ho, Little Laddie	3			3	3	3		3			3	3	2	2	3	3	3	3	3	3	4
178 Hop, Mother Annika	3			1	3	3		3			3	1	1	1	3	3	3	3	3	3	4
179 If I May	3			3	3	3		3			3	3	3	2	3	3	3	3	3	3	3
180 I See You	3			3	3	3		3			3	3	3	3	3				3	3	4
181 I Took a Walk One Evening	3			3	3	3		3			3	3	1	1	3	3	3	3	1	3	4
182 Knotted Handkerchief, The	3			3	3	3		3			3	3	1	1	3	3	3	3	3	3	4
183 Laddie, with Red Gold Bands	3			3	3	3		3			3	3	3	3	3	3	3	3	3	3	4

Song Rating Sheet																						
Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc. in Rhythm	Musical Authority	
184. Lassie and I		3		3	3	3		3			3	1	1	1	3	3	3	3	3	3	4	
185 Little Dove		3			3	3		3			3	3	2	1	3	3	3	3	3	3	2	
186 Little Washerwoman, The		3			3	3		3			3	3	3	3	3	2	1	1	3	3	2	
187 Merry Chimes		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
188 Mother's Pet		3		1	3	3		3			3	3	1	1	3	1	1	1	3	3	2	
189 Old Man, The		3		3	3	3		3			1	1	1	1	3	3	3	3	1	1	2	
190 Ole and the Bear		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
191 Otto and the Crow		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
192 Over Hill and Dale		3		3	3	3		3			3	2	1	1	3	3	3	3	1	3	4	
193 O'List Fair Maiden		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
194 Once in My Youth		3		3	3	3		3			3	3	3	3	3	3	2	2	3	3	4	
195 Ormen Långe		3		2	3	3		3			3	3	1	3	3	1	1	1	3	3	3	
196 Put My Specs upon My Nose		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
197 Reap the Flax		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
198 Rodes		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
199 Seven Pretty Girls		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	3	
200 Simon of Salle		3		1	3	3		3			3	3	1	1	3	3	3	3	1	3	2	
201 Sowing Song		3		1	3	3		3			3	1			3	3	3	3	3	3	4	
202 Today is the First of May		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
203 To the Woods		3		3	3	3		3			3	3	3	3	3	1	1	1	3	3	2	
204 Two Boys in the Snow		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	

Song Rating Sheet																						
Title and Source and Song	Interest			Authenticity		Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval		
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc in Rhythm	Musical Authority	
205. Weave the Homespun		3		3	3	3	3	3			3	3	3	3	3	3	3	3	3	3	4	
206. We Say Good Day		3		1	3	3		3			3	3	3	3	3	1	1	1	3	3	3	
207. With Even Steps		3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	4	
208. You are not My Partner		3		1	3	3		3			3	3	3	3	3	1	1	1	3	3	2	
Treasure Chest of World Wide Songs																						
209. Värmland	3	3		3	3	3		3			3	3	3	3	3	3	3	3	3	3	3	
A Treasury of the World's Finest Folk Music																						
210. All Day While I'm a Work					3	3		3	3		3	2	1	1	3						0	
211. Come, Pretty	3				3	3		3		3	2	2	1	1	3						0	
212. Cowherd's Song	3		3	3	3	3	3	3	3		3	3	2	1	3	3	3	3			4	
213. Girl Fifteen, A	3				3	3		3		3	3				3						0	
214. Home Coming from Summer Pastures	3		3	3	3	3	3	3	3		3	3	2	1	3	3	3	3			4	
215. I Sit Alone					3	3		3			3				3						0	
216. It Cannot Be					3	3		3			3	3	2	1	3						0	
217. Joy in Heaven					3	3	3				3				3						1	
218. Perhaps While Lilies Bloom					3	3		3			3				3						0	
219. Thank You, No.	3				3	3	3	3		3		1	1	1	3						0	

Song Rating Sheet																						
Title and Source and Song	Interest				Authenticity		Traits			Music Difficulty				Content of Text			Rhythmic Expression		Expert Approval			
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc in Rhythm	Musical Authority	.
Universal School Music																						
220. Good Morning, Bk 2				2	3		3				2	1			3				1		1	
221. Siren Song, Bk 3				1	3	2	3				1	1	1	1	3						0	
World of Music Series																						
222. Christmas Eve, Sing a Song	1	1		1	3	1	3				3				3						0	
223. Christmas Trees, Sing a Song	1	1		2	3	2	3				3				3						0	
224. Christmas Voices, Songs of Many Lands	3			3	3	1	3				3	3	2	3	3	3	3	3	3	3	4	
225. Clear September, Listen and Sing				3	3		3				3	3	2	2	3	2	2	1	2	2	1	
226. Clover Field, Listen and Sing	2		2	2	3		3				3	3	1		3	3	3	3			2	
227. Counting Sheep, Songs of Many Lands	2			3	3	1		1			3				3						0	
228. Dancing, Sing a Song	1	1		1	3		3				3				3						0	
229. Dancing together, Listen and Sing	3	3		3	3	2	3				3	3	3	3	3	3	3	3	3	3	3	
230. Farmyard, The, Listen and Sing	1		1	1	3	2		1			3				3						0	
231. FLAG, The, Songs of Many Lands															3						0	

Song Rating Sheet																		
Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text			
	Home and Community	Nat'l. Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood
232 Flag, The, Listen and Sing																		
233 Fox and Goose, Listen and Sing	3			3	3	2		1			3	3	3	3	3	3	3	3
234 First Violet, The, Art Songs and Part Songs				3	3			3			3		2		3			2
235 Froggie, Listen and Sing				3	3			1			3	3	3	3	3	3	3	1
236 Garden in Winter, Singing Days	1			3	3	1		3			3				3			
237 Golden Best I'll Buy You, A, Rhythm and Rime	3			3	3	3					3	3	3	3	3	3	3	3
238 Here We Come, Sing a Song															3			0
239 Holiday, The, Listen and Sing		1		2	3						3				3			0
240 Horseback Riding, Listen and Sing	3										3				3			0
241 Holiday Festival, Tunes and Harmonies	3	3		3	3	2		3	3		3	3	1	1	3	3	3	3
242 Hardy Northman, The, Songs of Many Lands	3		3	3	3	3	3	3	3		3	3	3	3	3	3	3	3
243 Jack O'Lantern, Songs of Many Lands				1											3			0

Song Rating Sheet																					
Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text			Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc. in Rhythm	Musical Authority
244 Jolly Winter, Blending Voices	3		3	3	3			3			3	3	3	3	3	2	3	3	3	3	2
245 Lady Spring, Rhythm and Rime	2			3	3	1		3			3	3	3	3	3						1
246 Little Ship, Songs of Many Lands			3	3	3			3			3	3	3	3	3	3	3	3	3	3	1
247 Mice, The, Sing a Song															3						0
248 Morning and Night, Sing a Song															3						0
249 My Play Horse, Sing a Song															3						0
250 Night Air Mail, Rhythm and Rime															3						0
251 Norsemen, The, Art Songs and Part Songs	3		3	3	3	3	3	3	3		3	3	1	1	3	3	3	3	3	3	3
252 North Wind, Tunes and Harmonies				3	3		1	3			3	3	1	1	3	3	3	3	3	3	2
253 Off to School, Sing a Song															3						0
254 Orchard, The, Rhythm and Rime	3			3	3	2		3			3	3	3	3	3	3	3	3	3	3	3
255 On the Mountain, Songs of Many Lands	3		3	3	3	2	3	3	2		3	3	3	3	3	3	3	3	3	3	3

Song Rating Sheet																					
Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text			Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc in Rhythm	Musical Authority
256 Poodle Noodle Nonsense Songs of Many Lands				3	3						3	3	3	3	3	3	3	3	3	3	2
257 Postman, The, Sing a Song															3					0	
258 Pussy Willows, Listen and Sing				1	3		3				3	3	3	3	3	2	2	1		1	
259 Salute the Flag, Sing a Song															3					0	
260 Shadows, Listen and Sing															3					0	
261 Shadows, Rhythm and Rime					3		3				3	3	3	3	3	3	3	3	3	3	
262 Singing, Songs of Many Lands															3					0	
263 Singing, Tuning Up															3					0	
264 Spinning Song, Blending Voices	3		3	3	3	2		3			3	3	3	3	3	3	3	3	3	3	
265 Spring Dance, Blending Voices	3	3	3		3	2		3			3	1	2	1	3	3	3	3	1	1	3
266 Spring Song, Blending Voices	3			3				3							3					1	
267 Sunshine Song, Art Songs and Part Songs					3	3									3					0	
268 Sleepy Songs, Songs of Many Lands															3					0	

Song Rating Sheet																						
Title and Source of Song	Interest				Authenticity		Traits				Music Difficulty				Content of Text				Rhythmic Expression		Expert Approval	
	Home and Community	Nat'l Holiday Events	Occupational Activities	Emotional Appeal	Physical Setting	Social Setting	Physical Courage	Sense of Beauty	Cooperation Interdependence	Respect for Individual	Range of Tone	Tone Structure	Time	Theory	Authenticity	Simple Verse	Child Experience	Mood	Rhythmic Difficulty	Mood, etc in Rhythm	Musical Authority	
269 Tommy Toodles, Tuning Up				1	2		2				3	3	3	3	3				3	3	1	
270 Troll of the Hill, Blending Voices				3	3			3			3	3	3	3	3	3	3	3	3	3		
271 Viking, The, Tunes and Harmonies				3	3		3	3	3		3	3	3	3	3	3	3	3	3	1		
272 Winter Birds, Blending Voices				3	3			3			3	3	3	3	3	3	3	3	3	2		
273 Wooden Shoe Dance, Singing Days				3	3	3		3			3	3	3	3	3	3	3	3	3	4		
274 Wooden Shoe Dance, Rhythm and Rime				3	3	3		3			3	3	3	3	3	3	3	3	3	3		
275 Woods in Norway, Tunes and Harmonies				3	3			3			3	3	3	3	3					0		
Worship Songs for Youth																						
276 Dobbin's Goodnight Song	3		3	3	3	3		3			3	3	3	3	3	3	3	3	3	4		
277 Fatherland's Psalm	3	3	3		3	3		3	3		3	3	3	2	3	3	2	1		2		
Zeiner-Book of Songs															3					0		
278 To Nature																						

CHAPTER IV

VALIDATION OF THE INSTRUMENT

Introduction

Three different fourth grade teachers in a large elementary city school used eighteen songs in connection with the social studies unit on Norway and Sweden.

The songs chosen, which also included folk dance songs and game songs, rated high on the instrument of selection.

At the end of these units, which lasted approximately six weeks, the following tests were given to one hundred nineteen children to discover what insight into this geographic region the children had acquired through the study of songs.

Tests

The following tests were approved by an expert in elementary education and by an elementary school principal:

A. True False Test

- T. 1. The Norwegian people believe that a troll bursts like a bubble when he sees the sun.
- F. 2. Peer Gynt met Anitra in the Hall of the Mountain King.
- T. 3. Scandinavian children like to dance the Norwegian Mountain March.

- T. 4. Norway and Sweden are sometimes called the land of the Midnight Sun.
- T. 5. The Vikings sailed in dragon ships.
- T. 6. The Scandinavian people have very clean and colorful homes.
- T. 7. Norway is a land of mountains and waterfalls.
- F. 8. In the summertime Scandinavian children go to school in their fiords.
- F. 9. The Scandinavian fathers fish in the fall just for fun.
- F. 10. All home jobs, such as knitting and mending, are done by the mothers.

Test Results

<u>Cases</u>	<u>Scores</u>
31	10
38	9
26	8
14	7
88	6
2	5
0	4
0	3
0	2
0	1
Total - 119	

B. Multiple Choice Test

1. The Hardy Northman rode the (seas, air, countryside) in days of old.
2. The Northmen were (brave, timid, cowardly) men.

3. In summer Scandinavian children go up on the mountainside to watch (geese, horses, cattle)
4. In Norway the pines case their gloomy (needles, branches, shadows) on the snow.
5. The Scandinavians believe in (ghosts, trolls, fairies).
6. Peer Gynt was a (kind, mischievous, obedient boy who lived in Norway many years ago.
7. In winter Scandinavian people travel to school by (car, bus, skis).
8. A Viking loved a clash with (foes, friends, whales).
9. After the long darkness of winter it is easy to understand how happy the Scandinavian people are to see the coming of (the circus, the fish boats, spring).
10. Buxom Lassies is the name of a Swedish club, dog team, dance).

Test Results

<u>Cases</u>	<u>Scores</u>
54	10
25	9
25	8
9	7
4	6
1	5
0	4
0	3
0	2
1	1
Total - 119	

The above tabulation is evidence that the children gained some insight and knowledge of the Scandinavian region through the songs selected.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Although it is admitted that the tremendous scope of the problem has made very difficult a satisfactory validation of the instrument of selection and of the specific value of the selections themselves; yet one may safely draw certain conclusions from the study: namely,

1. Scandinavian music is rich, varied and plentiful, hence can illustrate many phases of environment which include such geographical factors as the sea, the rugged mountains, the deep forests and sunny meadows; and also, historical and racial traits, as the temperament of the people, their physical courage, love of beauty, cooperation, and interdependence.

As a result, there is an unlimited number of songs from which to select appropriate ones for use in the study of Scandinavian countries as a part of the fourth grade social studies program.

2. Scandinavian music makes great appeal to fourth grade children because it reflects many colorful and dramatic Scandinavian characteristics, and can be effectively used in connection with the study of this region.

3. In like manner Scandinavian songs can be used with fourth grade children because of the nature of the music itself, which is often simple and childlike in its structure, and also because of the text, which is often within the child's experience and appreciation.

4. The survey shows that useful songs are so scattered that it is almost impossible for the average classroom teacher to obtain those that are most valuable. For this reason teachers make use of only those at hand and are thus restricted in their selection. The indexes developed in this study were designed to help meet the needs of the classroom teacher.

5. This study demonstrates that it is possible to set up criteria as an instrument of selection, and with the use of this instrument select a sufficient number of songs of intrinsic value to make a world region seem more meaningful to fourth grade children.

6. In as much as the state curriculum for North Carolina social studies is organized by typical areas of the world, it lends itself to the use of music which reflects the characteristics of this geographic area.

Recommendations

1. Since there is an indication that songs such as those selected in this study are valuable in enriching the social studies program for fourth grade children, similar

selections based on other typical world regions should be made to meet the needs of the social studies curriculum. Similar lists to supplement and enrich the study of such regions as Russia, China, Egypt and Mexico would be of great value to both teacher and pupil

2. A short description of each song with a note to show how the music could be correlated with the unit in question would add value to the list and make for greater usefulness to the teacher.

3. There is a need for additional indexes of songs which would make available to a classroom teacher songs that reflect certain geographic significances.

4. Because of their high rating (3 and 4 according to the Rating Scale), the writer recommends a selected list of songs for use in illustrating the social, geographical, and occupational life of Norway and Sweden; and in giving an insight into the legendary aspects of this world region. These songs are listed first by title, then by subject, giving for each entry the following information: (1) title; (2) nationality, indicated by the symbol (N) for Norway and (S) for Sweden; (3) rating indicated by the numbers (3) and (4); and (4) source.

SONGS RECOMMENDED BECAUSE OF THEIR HIGH RATING

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